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Junior High School

Curriculum Guide for

MUSIC

(INTERIM EDITION)

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FOREWORD

With the reorganization of The Junior High School program, the position of Music in this program must be re-examined, and general aims and teaching procedures must be re-stated in terms of the place of Music in the new program.

"The subjects for study in the junior high school fall into two categories: the basic subjects, which must be taken by all students, and the exploratory courses, which are offered to the students on an elective basis." —The term "Exploratory Subjects" is used as a more accurate designation of the group formerly called "optional subjects."[1] Music is in this group.

The varied offerings of the music program will serve, therefore, as exploratory material, and reveal to the students some of the possibilities of the years beyond. Exposure and participation in music at this grade level offer an excellent socializing influence, and the continued development of the basic skills involved in reading the language of music remains the key factor in determining the extent of the student's intelligent participation.

This booklet will outline the content and objectives of The Junior High School program in music and will suggest methods of achieving them.

[1] Junior High School Program of Studies, Handbook.

ACKNOWLEDGMENT

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GENERAL OBJECTIVES IN THE JUNIOR HIGH SCHOOL MUSIC PROGRAM

1. **The major purpose** of music at this level is to continue the educational and cultural processes begun in the elementary school.
2. The program should be planned to permit the student to have both **vocal and instrumental** experience if possible.
3. **Time Allotment:** The ratio of time given to the two basic activities of performance and listening should be approximately two to one. For example, if six periods are given, four should be performance (either choral or instrumental work, or both, with the accompanying ear training, theory, etc.) and two should be Music Literature lessons. Principals and teachers should attempt to maintain this ratio as far as local conditions permit.
4. In keeping with its designation as an **exploratory subject,** the music program should aim to include as broad a sampling as possible of the various aspects of music, choral, instrumental, theory, elementary composition and history.

SPECIFIC OBJECTIVES IN THE TEACHING OF MUSIC IN THE JUNIOR HIGH SCHOOL

"Every child should have the opportunity to *enjoy* music, and to enjoy it with understanding, not necessarily with the object of becoming a public performer, but as *part of a well-balanced education.*"—Sir Richard Terry.

To achieve this end, the requirements may be summed up as follows:

1. **A working knowledge of song literature** including numerous examples of FOLK, OPERATIC, ART, and MODERN songs. Some of these songs will be taught in connection with a particular unit, others will be learned through recordings, and many will be taught directly in the class singing period. As each item is taken, it should be referred to its place from the historical point of view of general culture.
2. **A general idea of musical history from about 1500 A.D. onward.**
3. **Familiarity with the orchestra and its repertoire.** Included in this are the solo instruments, piano, organ, strings. The bulk of this may have to be done through records, helped out wherever possible with actual demonstrations on instruments.
4. **A background of general musical information.** This will include reading at sight, knowledge of rudiments, form, and related topics. They can all be taught in connection with song study, and should certainly not be studied as isolated subjects. Sight-reading, as such, is a barren kind of achievement, and does not necessarily indicate musicianship. Skills should be taught only when motivated by immediate need. The teacher must remember that emphasis on the skills *per se* may well constitute the subversive element which eventually wrecks the program; therefore the interests of the students must be stimulated and guided along pathways which demand greater skills.

MATERIALS

Song Books for the Junior High School

LIST A—For Unison Singing

Title	Publisher
The Silver Books of Songs	Gordon V. Thompson
Community Song Book (G. Young)	Curwen, London
**A Canadian Song Book* (E. MacMillan)	J. M. Dent
**A Song Book* (E. Kinley)	Clarke Irwin Co.
The Club Song Book for Boys, Vol. I.	Boosey & Hawkes
The Club Song Book for Girls, Vol. I.	Boosey & Hawkes
The Clarendon Song Books, II; IIA; III; IV; V; VI	Oxford University Press
Fellowship Song Book (Walford Davies)	Curwen, London

LIST B—For Two- and Three-Part Singing, Unchanged Voices

Canada in Song	Gordon V. Thompson
**The Canadian Singer, Book VI*	W. J. Gage
**The High Road of Song, Book II*	W. J. Gage
Choral Program Series, Book I	W. J. Gage
Northland Songs, Books I and II	Gordon V. Thompson
The Modern Choral Hour	Gordon V. Thompson
The Festival Song Book (Leslie Bell)	Canadian Music Sales Corporation

LIST C—With Combinations of Changed and Unchanged Voices

**The Modern Choral Hour*	Gordon V. Thompson
The S.A.B. Book	Boosey and Hawkes
The High Road of Song, Book III	W. J. Gage
Descants and Easy Basses	Canadian Music Sales
More Descants and Easy Basses	Canadian Music Sales
Choral Program Series, Book IV	W. J. Gage
The Oxford S.A.B. Book (Jaques) Vol. I and II	Oxford University Press
Halcyon Song Book (Silver Burdett)	W. J. Gage
Music Makers (Compiled by B. L. Kurth)	Western Music

LIST D—Special Collections

Songs for Christmas (Bryan and Luvaas)	W. J. Gage
Hymns For Schools (Fenwick)	Gordon V. Thompson
The Oxford Book of Carols[1]	Oxford University Press
Red Carol Book (Willan)	Frederick Harris, Oakville, Ontario
Sea Shanty Book (R. Terry)	Curwen (Western Music Company)

* In each list one or two texts have been marked with an asterisk (*) as being suitable for use as a basic song book. It is suggested that *class sets of at least one text per pupil* be secured, and that one or more copies of the other recommended books should be available for reference or use as supplementary singing material.

[1] Certain carols may be bought separately (Oxford).

LIST E—Sight Singing Books

The Treasury Sight-Reader, Books I; II; III; IV (M. Jacobson)	Curwen & Sons Ltd.
Sight Singing for Schools 777 Graded Exercises Books I; II; III (J. N. Eagleson)	Institute of Applied Arts, Edmonton
Folk Song Sight Singing Series	Oxford University Press
Let's Read Music (Don Wright)	Gordon V. Thompson Ltd. 1952

NOTE:

Many of the above books may be secured through the School Book Branch, Edmonton, or through any of the large music stores in Edmonton or Calgary. If it is found necessary to apply directly to the publisher, the following list of addresses is given for the teacher's convenience:

Canadian Music Sales Corp. Ltd.—1261 Bay Street, Toronto.
Boosey & Hawkes—209 Victoria St., Toronto.
Clarke-Irwin Co.—480 University Ave., Toronto.
W. J. Gage & Co.—82-94 Spadina Ave., Toronto.
(Canadian outlet for Silver, Burdett).
Oxford University Press—480 University Ave., Toronto.
Western Music Co. Ltd.—570 Seymour St., Vancouver.
(Agents for Novello, Curwen, Cramer, Arnold).
Gordon V. Thompson—902 Yonge St., Toronto.

THE USE OF RECORDS IN THE MUSIC PROGRAM

A good record library is a valuable part of the school music program for it is our chief means of familiarizing the students with the great masterpieces. **It must be emphasized that this phase of the work should be linked up as much as possible with the activities of singing and playing.** Listening critically to a recording by a great artist may constitute the preliminary step in the study of a song or instrumental composition. Each listening experience should be one of participation by the pupil. He should listen for some definite feature—the mood, instrumental combinations used, occurrence of particular themes, general form of the composition, rhythm, etc. Mere passive listening is of little value. The use of note-books in which to record impressions, thoughts and pictures is a good device to encourage active participation.

The following list of phonograph records is merely suggestive. The names of manufacturers, and record numbers have not been included as these are subject to frequent changes. However, most of the selections listed are available on records and may be secured through any of the record supply houses.

Teachers should bear in mind the fact that many records are now available only on the Long Playing type. In buying a record playing ma-

chine, therefore, it is important that it should be a model which can be used for the three standard speeds of recordings, 33⅓, 45, 78.

Some of the record manufacturers have published special Educational Catalogues of recordings. These are invaluable references to the school. An example of this type of publication is *The Columbia Records Educational Catalog*, issued by Thomas Allen Ltd., Educational Department, 266 King Street West, Toronto.

PHONOGRAPH RECORDS SUITABLE FOR USE IN THE JUNIOR HIGH SCHOOL MUSIC PROGRAM

Orchestral:

Arensky	—Variations on a Theme of Tschaikowsky
Bach	—Air for the G String (arr. for Orchestra)
	Jesu, Joy of Man's Desiring (arr. for Orchestra)
Beethoven	—Coriolan Overture
Bizet	—L'Arlésienne Suite
Borodin	—Polovetzian Dances
Britten	—Young Person's Guide to the Orchestra
Carpenter	—Adventures in a Perambulator
Chabrier	—Espana
Coates	—London Suite
Debussy	—Claire de Lune
Delius	—On Hearing the First Cuckoo in Spring
Dohnanyi	—Variations on a Nursery Theme
Dukas	—Sorcerer's Apprentice
Elgar	—Pomp and Circumstance Marches
Enesco	—Roumanian Rhapsody No. 1
Grieg	—Peer Gynt Suite
	Concerto in A Minor for Piano and Orchestra
	Holberg Suite
Grofé	—Grand Canyon Suite
Handel	—Water Music
Haydn	—Toy Symphony
	Surprise Symphony
Holst	—The Planets
Mendelssohn	—Fingal's Cave Overture
	Incidental Music to "A Midsummer Night's Dream"
Mozart	—Overture to "The Marriage of Figaro"
	Eine Kleine Nachtmusik
Prokoffief	—Classical Symphony
Ravel	—Bolero
Rossini	—William Tell Overture
Saint Saens	—Danse Macabre
	Le Rouet D'Omphale
Schubert	—Unfinished Symphony
Shostakovitch	—Polka (from the Ballet, "The Golden Age")
Sibelius	—Valse Triste
	Finlandia

Smetana	—Overture to "The Bartered Bride"
	The Moldau
Strauss, J.	—The Emperor Waltz
	Voices of Spring Waltz
Strauss, R.	—Till Eulenspiegel
Stravinsky	—The Firebird Suite
Taylor, Deems	—Through the Looking Glass Suite
Tschaikowsky	—1812 Overture
	Romeo and Juliet Overture
	Swan Lake Ballet Music
Wagner	—Overture to "Die Meistersinger"
	Overture to "Die Freischutz"
	Ride of the Valkyrie
Weinberger	—Polka and Fugue from "Schwanda"
	Under the Spreading Chestnut Tree
Williams, Vaughan	—Fantasia on "Greensleeves"

Operatic:

Strauss, J.	—Die Fledermaus
Smetana	—The Bartered Bride
Gilbert and Sullivan	—Any of their Operettas
Gounod	—Faust

Art Songs:

Bach	—My Heart Ever Faithful
Grieg	—Solveig's Song
Handel	—Where'er You Walk
Moussorgsky	—Song of the Flea
Schubert	—The Erl King
	Wandering
	The Trout
	Impatience
Schumann	—The Two Grenadiers
	In May, the Loveliest of Months
Brahms	—Lullaby

Folk Songs:

English:

Barbara Allen
Early One Morning
Polly Oliver
The Turtle Dove

Scotch:

The Bonnie Earl of Moray
Ca' The Yowes
Skye Boat Song

Welsh.

All Through The Night
The Ash Grove

Irish:

Kitty My Love, Will You Marry Me?
Ballynure Ballad
Londonderry Air

Canadian:

Gay la la
Le Bal Chez Boulé
It is the Oar
Par Derrière Chez Ma Tante
D'où Viens-tu, Bergère?

Negro:

Steal Away
Go Down Moses
Swing Low, Sweet Chariot

Italian:

O Sole Mio
Santa Lucia

Note: The number of Folk Songs available on records is unlimited. The above list is merely suggestive of what may be used.

Piano:

Chopin	—Any of the Waltzes, Mazurkas, Preludes, Ballads, etc.
Beethoven	—Moonlight Sonata, Sonata Pathétique
Debussy	—Children's Corner Suite
Bach	—Gavottes; Bourrées; Gigues; Any of the easier Preludes and Fugues
Handel	—Harmonious Blacksmith
Mozart	—Rondo from Sonata in A
Schubert	—Moments Musicales; Impromptu
Mendelssohn	—Songs Without Words; Rondo Capriccioso
Brahms	—Hungarian Dances
De Falla	—Ritual Fire Dance
Benjamin	—Jamaican Rhumba
Purcell	—Suites, Trumpet Tune

Choral:

The Messiah (Handel) —Use excerpts from this, recorded by any of the well-known choral groups.

Note: The Mendelssohn Choir and Toronto Symphony have recently recorded this work with All-Canadian soloists.

Many excellent records of the following famous choruses are available:

Don Cossack Chorus
De Paur Infantry Chorus
The Orpheus Choir

PROCEDURE

This bulletin will not prescribe a separate course of study for each of the junior high school grades. The curriculum content of each class and grade must be determined by the attainments and interests of the individual members of the class. It is hoped that the material presented here will be of value to the teacher as (1) an over-all view of the experiences and activities which contribute to the musical development of the junior high school student, and (2) a source for techniques, procedures and activities. It must be emphasized that **careful planning and preparation over long periods and for daily classes is essential to the success of the music program.** However, the plan must also be flexible, and the teacher must remember that no child's welfare should be sacrificed for the sake of a plan.

Types of Program:

In the following pages, three types of program will be outlined in some detail. The program followed will depend upon available equipment and upon the qualifications of the teacher. The program will be discussed under the headings of (1) CHORAL, (2) INSTRUMENTAL, (3) COMBINED CHORAL AND INSTRUMENTAL.

THE CHORAL PROGRAM

The basis of this program is:

(1) The singing of songs—unison, two-part, and three-part; and the associated activities of voice training, sight-reading and ear-training, theory, and creative music.

(2) A Music Literature Listening program.

SOME GENERAL SUGGESTIONS ON THE ORGANIZATION OF A CHORAL PROGRAM:

(1) **Selection of songs for the first month.**

During the first month, use simple folk songs of proven interest and popularity. Aim to secure the active participation of every student from the start. Material for this first month might include songs of the following type:

The Keel Row; Polly Oliver; Blow the Man Down; The Ash Grove; Kitty; My Love, Will You Marry Me?; Shenandoah; The Drummer and the Cook; Barbara Allen; En Roulant Ma Boule; Vive la Canadienne.

(2) **Testing and Classifying Voices:**

The teacher should become familiar with the individual voices as soon as possible, and early in the first term, individual voice testing and classification should be completed. (See the section on Voice Testing and Classification.)

(3) **Minimum objectives of song study:**

During the study of each song, the teacher should plan to realize certain minimum objectives. These should include:

(a) an improvement in one or more aspects of vocal technique. (See sections on Tone, Breathing, Articulation.)

(b) an understanding of the important points of theory in the song.

(c) some improvement in reading skill.

(d) increased understanding of a country, its people, customs and traditions, or of a composer.

(4) **Part Songs in the ungraded school:**

Later in the first term, after the voices have been classified, two- and three-part songs should be started. In the ungraded school, the older pupils should take the lower parts. The presence of several grades in the same classroom may, with careful planning, help instead of hinder the accomplishment of the desired ends. The presence in the room of older pupils who have acquired certain skills tends to increase confidence in the younger children, and should give them a desire to equal the accomplishments of their elders.

VOICE TRAINING

(1) **Breathing:**

Lack of capacity and control in breathing will cause bad tone, faulty attack and release, flat singing, and poor phrasing. It is most important, therefore, that the teacher give attention to correct breathing habits in the singing class. Breathing for singing differs from ordinary breathing in two main points:

(a) In singing, the breathing must be deeper than in ordinary breathing which is normally quite shallow. Practice must be given in ways and means of increasing lung capacity. It is generally necessary to inhale quickly in singing, and all quick inhalations must be made through the mouth. The chest should be raised upwards and outwards, and any tendency to raise the shoulders should be checked at once.

(b) In singing, the breath is emitted slowly and evenly, whereas in ordinary breathing it is allowed to escape quickly. During exhalation the ribs should be kept raised as the breath is allowed to come out gradually. Particular care must be taken at the beginning of exhalation, for there will be a tendency to let a quantity of breath escape at once. Exhalation should begin at once after inhalation, as holding the breath will cause rigidity and strain.

Long, formal breathing exercises are to be avoided, but good results can only be secured by systematic attention to the establishment of correct breathing habits. Clever patterning by the teacher is vital in regard to this technique; a well-controlled long note held steadily

mf, contrasted with one that is breathy, shaky in pitch and lacking in tone, will be more effective than all the lengthy descriptions in the world.

(2) **Tone:**

Careful patterning by the teacher or a selected student is the best, easiest, and quickest way to secure good tone, for a quickly given example conveys meaning in a way that can never be achieved through verbal explanation. It is astonishingly difficult to describe good tone; to say, "do it like this", coupled with an effective demonstration, is both easy and convincing. Most class singing should be quiet and subdued; if soft tone is properly produced, good loud tone can always be secured when desired. In soft singing, however, great care must be taken to avoid that uninteresting, lifeless quality which characterizes much singing of this type. Crispness of consonants and properly-shaped vowels will in themselves contribute greatly to beauty and vitality of tone both soft and loud. The following practical suggestions are offered:

(a) Insist on good tone at all times, in sight singing, in modulator or rhythm drills, and in informal singing periods.

(b) Keep songs in their proper keys. Good tone is impossible if the song is pitched either too high or too low. Check the pitch frequently.

(c) Keep your class interested. Apathy affects tone. Develop in your class and in yourself a critical attitude towards tone.

(d) Avoid "scooping." Attack on the tone and never slide up to it. Cultivate the practice of thinking the tone before singing.

(e) Humming of songs and exercises is good practice as it induces the light "forward" head tone.

(f) Voice exercises should be given on descending scales, as these are best for blending the registers and equalizing the vocal tone throughout the whole of its compass.

(3) **Articulation:**

Good tone and good articulation go together, one helping the other. The rule for correct articulation is that the vowel should be as long as possible, and the consonant be clearly and neatly performed in an instant of time. Whispering the words is probably the most valuable device for securing effective articulation. The procedure here could be as follows:

(a) The class quietly repeats the words of a phrase from a song.

(b) The teacher points out the lack of definition, slightly exaggerating all mistakes.

(c) The teacher points out the vital part played in articulation by the lips, tongue, and teeth, and demonstrates the value of whispering.

(d) The class whispers the phrase slowly, exaggerating all consonants, and giving plenty of time to the vowels.

(e) The phrase is whispered up to speed.

(f) Finally the passage is sung, care being taken to maintain the clearness of articulation which was achieved in the whispering.

Purity of vowel sounds is essential to good articulation and good tone. Each vowel requires a different shape of the lips and a different position of the tongue, and these must be carefully practiced until the correct position becomes habitual. If there is doubt about the correct shape of any vowel, the whispered sound will automatically provide the answer. Particular care must be taken with compound vowel sounds, e.g., u in "tune", o in "joy", oo in "poor", etc. In each case there will be a principal vowel sound and an auxiliary vowel sound. When the principal vowel sound comes first, as in the word "joy", it must be held on, taking care not to change its shape or colour until just before the note ends, when the auxiliary vowel is disposed of in a flash, just touched and no more. When compound vowels have the auxiliary in front, the reverse is the case, as in "tune", when the *i* sound is given the shortest time possible before the principal sound *oo*. The vowel sounds which are most frequently used in the cultivation of good tone are:

oo
oh
aw
ah
eh (as in "play")
i (as in "sit")
ee

SONG SINGING

(1) Types of Songs:

Songs should be selected for their musical worth, and with some idea of achieving steady progress. Some songs will be chosen to correlate with other subjects on the curriculum; certain songs will be introduced as logical parts of a study unit. The recommended texts contain examples of all types of songs suitable for The Junior High music class.

(2) Teaching Techniques:

(a) Teacher Preparation:

The teacher must be thoroughly familiar with the song before attempting to teach it to the class. The following points should all be carefully noted:

(1) Key and time.
(2) Tempo.

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(3) Changes of key.
(4) Rhythmic difficulties.
(5) Pitch difficulties.
(6) Climaxes.
(7) Words.
(8) Accompaniment.
(9) Expression marks.
(10) Breathing places (try to secure well-shaped musical phrases).
(11) Historical background (if any).

(b) **Song Introduction:**

The teacher must avoid lengthy oral introductions to songs. A relevant question here and there may be necessary, but the important thing is to **get the students singing as soon as possible.** Important facts concerning the song should be developed incidentally as the singing progresses.

(c) **Song Difficulties:**

The teacher should anticipate any parts of the song which may present difficulties of rhythm or intervals. Such sections may be taken separately before beginning the whole song.

(d) **Tonic Sol-fa:**

The use of **tonic sol-fa** syllables is recommended as the quickest and most effective means for the recognition and memorization of intervals. The teacher who does not wish to use this system must be careful to perfect himself in the rapid simplification of awkward leaps by other means.

(e) Important marks of expression should be observed as far as possible **from the beginning** of song-study.

(f) **Singing Steps:**

If the tonic-sol-fa method is followed, the actual steps in learning the song will be:

(1) Class sings the tune to the syllables (tapping the time is recommended as an aid to overcoming rhythmic difficulties).

(2) Class sings the words.

Note: At this stage the following points must be insisted upon:
—purity of vowel sounds.
—distinct but not aggressive consonants.
—final "s" kept back until its proper moment.

(It should not be forgotten that whispering, speaking and singing the words very quietly are important factors in the cultivating of good diction.)

(g) **Teacher Participation in Singing:**
A teacher possessing a good voice should use it freely to illustrate

his points, but must **not** sing along with the class for two reasons:
(1) The class will rely on him and not themselves.
(2) It is impossible to listen critically while singing.

(h) **Faulty Pitch:**

Soft singing is the best corrective for faulty pitch. Fatigue, posture, ventilation, must all be considered if pitch is consistently faulty.

(i) **Part Singing Preparation:**

—The singing of rounds is a good preliminary step in preparation for part singing.
—The singing of songs using canonic devices.
—The singing of descants is another valuable preparatory step.
—Simple exercises where half the class sustains one note while the other section sings several notes against it.

Two-Part Songs:

(1) Question the class as to key (position of doh, mi, so, etc.) and time.
(2) Tap the rhythmically difficult bars, the teacher counting the pulse.
(3) Deal with awkward leaps separately.
(4) Whole class now sings the second voice part.
(5) Whole class sings first voice part.
(6) Divide class in two sections and let part two and part one be sung separately, and then have the parts sung together.

Note: In finally dividing the class into altos and sopranos the teacher should consider voice range of the individual students. When the whole class is singing the lower part, the higher-pitched voices should not be required to sing, and vice-versa.

Three-Part Songs:

In Grades VIII and IX where the voices are more mature, the unchanged voices may be safely divided into altos and sopranos. The soprano section is again divided into firsts and seconds, depending upon range. (See the section on changing voices for method of dealing with the boy's voice.)

When dealing with Three-Part songs, a major problem of the teacher is that of **keeping the whole class** interested while one part is being studied. By encouraging the pupils to recognize common chords in root positions and inversions as well as some of the other commonly used chords, the teacher may lead them to take an interest in parts other than their own. The teacher should **give special attention and encouragement to the middle part,** which frequently supplies the crucial major or minor third.

As far as possible, have all sections participate when one particular section is learning its part. The second sopranos and altos may hum their parts softly while the first sopranos are learning their line, and vice-versa. Do not hesitate to use the piano to give special help to any part.

THEORY[1]

All theory should be taught directly in connection with the song material being studied. Theory which does not directly assist the pupil in his understanding and mastery of the songs being taken, serves no useful purpose. The following list includes most of the theoretical material which will be encountered at the Junior High School level.

Clefs: treble and bass.
Staffs: pitch names and syllable names.
Notes and rests.
Simple measures.
Accidentals.
Bar; double bar; repeat signs; fermata accent; tie; slur; triplet figure.
Expression. (Common terms.)
Signs of tempo (allegro, andante, allegretto, lento, rit, etc.).
Dynamics (p, pp, f, ff, mf, mp, cresc, dim.).
Major and minor scales (in treble and bass clef when encountered).

EAR TRAINING AND DICTATION[1]

Suggested Procedures:

(1) Pupils listen to a simple phrase played on the piano, then sing it to syllables.

(2) Teacher plays or sings a short phrase from a familiar song, asking the pupils to write it down on the staff or in syllables.

(3) Read rhythmically the words from the phrase of a song; tap the rhythm and have the pupils write it down with correct **note values** and bar lines.

Many variations of the above devices will suggest themselves to the teacher, but it must be remembered that the primary aim is the gaining of new songs and such activities should be incidental to this objective.

READING

Unless a systematic plan in reading music is followed, progress in song singing will be extremely limited. Young people may be ever so quick to learn by rote, where someone else will direct and teach, but if they are to become useful members of choirs and similar organizations in the community they must be able to read the music score. Mastery of the score fosters musical experience, begets musicianship and is the key which opens the door to genuine understanding and love of music.

Syllable Recognition:

Recognition of notes, by name, necessitates knowledge of key, and

[1] *The Good Musician*, Books I and II are suggested as excellent reference texts for the teachers. See reference list.

hence the location on the staff, of the various syllables of the scale. The pupils should understand the method for locating these syllables, and the following procedure is suggested:

(a) The sharp farthest to the right in the key signature is always **ti.**

(b) The flat farthest to the right in the key signature is always **fa.**

(c) If **low do** is on a line, then **mi** and **so** are on the next two lines above; and if **low do** is in a space, then **mi** and **so** are in the next two spaces above.

If the pupil masters these procedures, he can readily name any note on the staff.

Syllable Singing:

Syllables form the most useful tool for developing sight reading ability, but the teacher must guard against too heavy a diet of this type of work lest he defeat the end sought. Variety of approach is a vital factor in success, and the teacher must always be prepared to adjust his methods to the capabilities of his class. For one class this may mean the singing of syllables in a song entirely by rote, later particularizing them by associating them with their corresponding notes. For a more advanced class, it may mean reading through a song from beginning to end, then going back to a more detailed inspection of difficult sections. **Note-by-note and word-by-word singing is to be discouraged in favour of phrase-wise scanning and singing.**

Tapping the Pulse:

One of the best ways to develop sight-reading ability is to read through many simple, unfamiliar songs. This implies reading entirely through each song, no pupil stopping when a mistake is made, but hesitating only so long as is necessary to join the class a measure or so farther along. Encourage each pupil to quietly tap the pulse above the line of music as he is singing, so that he may discover the correct timing of the notes. If the tapping is carried right through the song, even when mistakes in singing are made, the pupil will be able to rejoin the class at a later measure without much trouble. This procedure should be discarded as soon as it has served its purpose in helping the students over the initial difficulties of timing.

TESTING AND CLASSIFYING VOICES:

All voices should be tested and classified at the beginning of the school year. A second testing should be carried out about midway in the year, as the voices at this age level are rapidly developing and maturing. Individual cases will require more frequent testing, and particularly in the case of boys' voices, the teacher must be on the alert to note changes and act accordingly.

The following suggested ranges are approximate:

(1) Soprano: (girl or boy) light, flute-like quality—middle C up to G or A (above the treble staff).

(2) Second Soprano: (girl or boy) light, flute-like quality—middle C up to E or F (fifth line, treble).

(3) Alto: (girl or boy) richer broader tone quality—B flat or A below middle C to C or D (fourth line, treble).

(4) Alto-Tenor: (boy's changing voice) G below middle C to G above middle C.

(5) Baritone: B flat or C (octave below middle C) to middle C.

THE CHANGING VOICE:

One important problem with which the teacher of music in the Junior High School must be prepared to deal is that of the changing voice.

Voices of both girls and boys begin to mature and change around this age, but the former are less noticeable and easier to handle than the latter.

The girl's voice can usually be classified as either first or second Soprano and Three-part Singing for treble voices presents no problem if the seconds with the lowest range are assigned to the Alto parts. Boys should sing along with the girls until their voices show signs of changing.

The speaking voice becoming more resonant and lower in pitch is an indication of this change. Nursing the boy's voice along from alto to alto-tenor to boy bass requires much patience and real work on the part of the teacher, but when the goal is reached and the pupil finds himself able to handle simple bass parts, the satisfaction to both teacher and pupil cannot be surpassed in any teaching enterprise.

The following might help the inexperienced teacher:

(1) Only in extreme cases should boys be allowed to stop singing at this time. Those who have sung well previous to the change will prove the more adaptable, but pupils who have taken very little previous interest will, under the right coaching, become filled with enthusiasm.

(2) The boy basses should sit in a group, preferably near the front, where the teacher can give them an occasional helping hand.

(3) Pitching a note (getting started) is difficult in some cases. Here the teacher's help is needed. Sing along with them.

(4) The range is limited. The lower tones are fairly easy to produce. An effort should be made to train the voices up to Middle C.

(5) Such voices are infectious—one boy, able to carry a bass part, will not only win the admiration of others, but will soon have them competing along with him.

(6) Boys of this age are easily discouraged. A little praise and encouragement go a long way. Those who have difficulty should be asked to listen and come in when they are able.

(7) If the Sol-fa System is used, short practices chiefly on the chord notes: **Do Mi So, Do So Mi, So Mi Do, Mi So Mi Do,** might be given at the beginning of a lesson. Use keys C to F.

(8) Above everything, all strain should be avoided—work for a good, forward, fairly quiet tone, relaxed throat and good lip movement.

(9) When a class contains four or more bass voices capable of carrying a tune, three-part songs—soprano, alto, bass, as recommended in the Course—should be tried. Boy basses can also sing along with the altos.

MOTIVATION

Devices for the motivation of work are valuable if they arouse the pupil's interest in music in the world about him. Following are some suggestions:

(1) Current Events:
Music in the movies.
Radio programs.
Visiting artists.

(2) Bulletin Board:
Appoint a committee of students in charge of displays:
Pictures.
News items.
Symphony scores, etc.

(3) Magazines and Pamphlets:

The Young Musician	(published by Stainer & Bell, 69 Newman St., London, Eng.)
Musical America	(34 No. Crystal St. E., Stroudsburg, Pa., U.S.A.)
Film Notes Film Reviews	(from current magazines or papers. Some may be written by the pupils themselves)

(4) Note Books:
Permanent record of activities.

COMPOSING MUSIC:

Composing is a term used to indicate the creating and writing of tunes. This type of activity cannot be forced by the teacher, but it can be encouraged, stimulated, and guided. The experience in a group situation may stimulate an individual effort at a later time.

A Suggested Procedure:

(1) Select or write a poem.

(2) Read the poem aloud to develop a responsiveness to the rhythm, so that the class may be able to decide upon the best rhythmic interpretation.

(3) Place accent marks over the stressed words and determine the time signature.

(4) Place staff and time signature on the board and copy the first line of the poem under it.

(5) Read aloud the first line, with the class tapping the rhythm and thinking of a tune. Have illustrations from individual pupils.

(6) Select the best melody by class choice.

(7) Place melody on staff or encourage a student to write it.

(8) Place measure bars and encourage the class to work out note values.

(9) Sing the completed phrase and continue in a similar manner until the song is completed.

(10) Upon completion, the pupils will copy the song in their notebooks. The teacher should, if possible, improvise an accompaniment.

THE UNIT METHOD OF TEACHING MUSIC:

"The unit method is one in which related and significant subject-matter and experiences are integrated and organized in such a way that learning results in adaptation in personality and behavior. The method assumes that the learner is conscious of working toward a goal, that he is interested, that there is an orderly plan to be followed and that there is flexibility in learning procedure to be used, and that evaluation is continuous.

"In the program of study authorized for use in Alberta Junior High Schools, unit organization is central."

—From The Junior High School
Program of Studies Handbook.

Following is an example of a typical Teaching Unit for the Junior High School:

TOPIC: THE FOLK SONG

I. **Objectives:**

(1) Getting acquainted with foreign countries through study of folk songs.

(2) Getting acquainted with some composers who wrote music embodying characteristics of the folk songs of their countries, e.g., Dvorak, Grieg, Vaughan Williams, Sibelius.

(3) Understanding and appreciating characteristic songs of other lands.

(4) Awakening a desire for self expression through singing representative songs.

II. **Scope:**

England, Finland, Czechoslovakia, French Canada.
Note: The recommended music texts contain numerous examples of the folk songs of various countries.

III. **Sources and Resources:**

(a) Collections of Folk Songs and texts dealing with the development of the folk song.

(b) Available films, recordings, radio programs.

(c) Community resources.

IV. **Activities:**

(1) Listing familiar songs and compositions.
(2) Reports and discussions by groups or individuals.
(3) Learning selected songs by rote or note.
(4) Listening to songs or compositions on radio, phonograph, films, or in individual group performance in class.
(5) Making a booklet containing songs and illustrations.

V. **Culminating Activities:**

Program presented for the school including:

(a) Selections sung by class.

(b) Recordings with story told by a class member.

(c) A short play built around folk songs and dances.

VI. **Evaluation:**

(The teacher is referred to Chapter VI of the Junior High School Handbook for a detailed discussion of this aspect of The Unit Method.)

SUGGESTED TOPICS FOR TREATMENT THROUGH THE UNIT METHOD:

(1) The Art Song.

(2) The Orchestra.

(3) Opera.

(4) Making a School Song.

(5) Music in Canada. (Songs, composers, orchestras, music schools, radio.)

PRIVATE MUSIC STUDY:

The teacher should know what pupils are studying music privately and should inform these pupils that **private music study may take the place of one elective** in each year of **Junior High School.**

MUSIC LITERATURE:

General Statement:

The term "Music Literature" applies to that part of the music curriculum sometimes known as "appreciation lessons" or "listening lessons." Its use emphasizes the importance of music as literature, and suggests methods of teaching which are comparable with those used in teaching English Literature. Appreciation of English is based to a considerable extent upon a tangible understanding of figure of speech, diction, word imagery, metre, etc. Appreciation of music is based on similarly tangible principles of form, orchestration, melody, rhythm, harmony, etc. Students should not be expected to derive much benefit from teaching which hints that a composition is beautiful, but does not show why. The ultimate aim of the Music Literature Program is to give students an awareness of the vast store of music which is available in records, in the concert hall, and on the radio, and an appreciation of why it is great music.

Place in the Music Program:

With the widespread use of the phonograph and radio, Music Literature through listening has assumed a new importance in daily living, and thus has a vital place in the music program. For this reason, every music program, no matter how limited, should provide listening experience on the basis of the time schedules outlined at the beginning of this program of studies.

The Unit Method of Teaching:

The unit method of teaching is recommended as the most successful for Music Literature. A suggestive list of units is given below. It will be noted that all are music topics. It is intended that music form the basis of a unit, to which correlated knowledge of English, Social Studies, etc., may be added to make the central music idea more meaningful.

It should be recognized that while there are many unit topics in which it is possible to correlate all activities of the music program (singing, playing, theory, *and* listening), there are objectives in the Music Literature program which cannot be correlated successfully with performance. For example, it would be forcing the issue to attempt correlation of songs in a Music Literature topic such as "The Overture," or "The Classical Suite." Successful correlation is correlation which is appropriate to the central topic of the unit.

In keeping with the aims of the Junior High School general program, the Music Literature course should offer as broad a sampling as possible, rather than a concentration on one or two single topics, such as opera, or program music, during the year.

Basis of Teaching:

Every musical composition contains elements of form, harmony, melody, rhythm, orchestration (or vocal writing) all of which contribute in varying ways to its beauty. In one composition, it may be the melodies

which make it memorable. In another, rhythmic characteristics may be more important. In still another, all ingredients may play equally important parts. It is not suggested that the truth or beauty of the composition is the sum of these tangible ingredients, for beauty in music is perceived in a personal way, and its interpretation varies from one listener to another. Moreover, the interpretation, because it is personal, and appeals to the subconscious and the physical as much as to the intellect, is usually extremely difficult to translate into words. Yet by the study of the parts, one may approach the abstract whole. It is the task of the teacher to show how the composer has used the elements of music to mould his composition into a work of art. In addition, a student's understanding of a composition may be improved if he is encouraged to investigate other subjects in relation to the composition (e.g. certain details of the composer's life, social background of the period in which the composer lived).

Attention is called to *Exploring the World of Music*, and *Music Manual for the Classroom Teacher*, both by R. J. Staples, which will be of particular assistance to the teacher of Music Literature in teaching procedures and lists of records.

Suggestions for Music Unit Topics:

(1) The Human Voice.
(2) Instruments of the Orchestra.
(3) Folk Songs of all nations.
(4) Dances.
(5) The Overture.
(6) The Opera.
(7) Light Opera, Operettas.
(8) The Oratorio.
(9) The Concerto.
(10) The Classical Suite.
(11) The Modern Suite.
(12) The Symphony.
(13) The Symphonic Poem.
(14) Piano Literature.
(15) Units on composers.
(16) Units on specific musical compositions which lend themselves to correlation with other subjects, e.g., "Phaeton," by Saint-Saens.

The list is by no means exhaustive, and the teacher should feel free to use other topics, provided that they have a legitimate musical purpose. It is expected that at least ten such units be presented each year, the concentration of detail in each depending on the past musical experience (or lack thereof) of the class, the amount of time available per week, and the records at hand.

Inexperienced Classes:

Care must be exercised in the selection of compositions appropriate to the experience and attitude of the students. In this connection, it may be necessary, in some cases, to start with lighter types of compositions. It must be remembered, however, that such music has its place only at the beginning of the course, serving only as a point of departure, and cannot substitute in any way for the standard forms of Music Literature. As students continue to develop a critical and analytical perception, so the more classic forms of music may be introduced, and more detail added to the lessons.

EQUIPMENT:

It is realized that to implement this program, many schools will have to provide new equipment and records. The attention of superintendents and teachers is called to the fact that the Department of Education is prepared to pay one-third of the cost of new gramophones, thus leaving only two-thirds to be paid by the School Board.

It cannot be too strongly recommended that the addition of new records to the school library receive the same consideration every year which is given to the addition of new reference books. It is suggested that the records be cataloged, as library books are, and that they be classed as library equipment. It is essential that every school library build up a large supply of records, without which a generous Music Literature program cannot be offered.

Requisites of a good Phonograph or Radio for Classroom Use:

Experience has shown that there are three major considerations in securing the maximum results from the classroom radio or phonograph.

(1) The Speaker:
The speaker should be at least 8", but preferably 10" or 12".

(2) Size of Machine:
Avoid small machines. Large machines which will produce the necessary volume without sound distortion are most desirable.

(3) Aerial:
An aerial is a **"must"** for good radio reception.

The Function of the Radio in the School Music Program:

General Statement:

The influence of radio in music education is a serious and important matter. There are radios in most homes and various surveys have shown that the music listened to in a large percentage of the homes is not the type stressed in the schools. This discrepancy between in-school and out-of-school activities is found in all experiences of the pupils. The school must recognize this situation and take steps to deal with it. Experience has

shown that children can be trained to sift out what is good from what is bad, and even to enjoy and prefer the good. To accomplish this, it may be necessary to modify in-school music activities at first so that we may reach the experience level of the majority of boys and girls.

In-school Use of Radio:

In making effective use of the music broadcast, the following considerations must be taken into account:

(1) A good receiving set must be available. Poor reception cancels the effectiveness of any broadcast. Unless this first requisite can be met, the teacher is advised against attempting to use the radio.

(2) Class time-tables must be fitted into broadcast times.

(3) The teacher must be prepared to give pre-broadcast class preparation, and in most cases some form of follow-up is necessary to achieve the maximum benefit from the broadcast.

(4) Full information regarding times and contents of school broadcasts is contained in the booklets issued by the Department of Education and sent to all schools in the Fall and Spring of each year. Teachers are urged to make full use of these publications in organizing their music listening schedule.

Out-of-School Use of Radio:

For out-of-school listening, teachers should investigate the entire field and encourage students to do the same. Utilization of such out-of-school listening could involve the following activities:

(1) Discussions, reports, materials for bulletin boards, radio listing, suggestions for programs, etc.

(2) Letters of appreciation could be written to studios and to producers and sponsors who are bringing worthwhile programs to the public, thus helping to further the continuance of such programs.

THE JUNIOR HIGH SCHOOL CHORUS

Aims:

(1) To give an opportunity for interested students to become further acquainted with good choral literature.

(2) To encourage the vocally-gifted pupils, and to help them to develop their talents as far as possible.

(3) To take an active part in school and community activities, thereby strengthening the relationship between them.

Procedure:

The requirements for membership should include a good voice and fair sight-reading ability. The teacher should also give consideration to the

student who, although vocally below average, possesses those invaluable qualities of interest and enthusiasm. It is difficult to specify the relative number of voices which should be in each section. However, in a chorus of fifty, the division would be approximately twenty first sopranos, fifteen seconds, and fifteen altos. If basses are included, about ten should provide a suitable balance in a chorus of this size. Vocal exercises to encourage good tone, proper breathing habits and fine diction should be a part of each practice. One practice per week is an absolute minimum, and practices should begin and end at specified times.

CHORUS MATERIAL:

Composer	Title	Publisher
UNISON SONGS:		
Bach-Diack	Good Fellows, Be Merry	Boosey (Paterson)
Britten, Benjamin	The Sweep's Song	Boosey
	Coaching Song	Boosey
Eagleson, Norman	Dear Homeland, Our Country	Gordon V. Thompson
German, Edward	Big Steamers	Cramer
Handel, F.	Angels Ever Bright and Fair	Novello
Jacobsen, Maurice	God, Throned on High	Curwen
Purcell, H.	Fairest Isle	Novello
	Nymphs and Shepherds	Novello
Schubert, F.	Who is Sylvia?	Novello
Schumann	The Lotus Flower	Novello
Shaw, Geoffrey	Laugh and Be Merry	Curwen
	Worship	Novello
Shaw, Martin	Glad Hearts Adventuring	Cramer
Sweeting, E. T.	The Upright Man	Oxford
Thiman, Eric	Gloria in Excelsis Deo	Curwen
Veitch, William	Captain Lean	Curwen
TWO-PART SONGS:		
Blower, Maurice	When Daisies Close	Novello
Boyce, Ethel	Four Pictures	Novello
Britten, Benjamin	Spring Carol (Ceremony of Carols)	Boosey
Brook, Harry	The Quiet August Moon	Curwen
Diack, J. Michael	Mary, Mary Quite Contrary	Boosey
Bridge, Frank	Pan's Holiday	Oxford
Brown, Kenneth	He Who Would Valiant Be	Boosey
Dunhill, T. F.	A Lake and a Fairy Boat	Year Book Press
	To-Day	Arnold
Dyson, George	Rustic Evening	Arnold
Fletcher, Percy	A Madrigal of Spring	Novello
	When the Green Leaves Come Again	Novello

German, Edward	O Peaceful Night	Novello
Greene, Dr. Maurice	Then Will I Talk	Curwen
Handel-Jacobson	Silent Worship	Curwen
Holst, G.	Clouds O'er the Summer Sky (Canon)	Novello
Ireland, John	There Is a Garden in Her Face	Novello
Jenkins, Cyril	May Song	Western Music
Johnston, Peter	The Two Rats (Canon)	Boosey
Rathbone, George	Song of the Waters	Novello
Rowley, Alec	Flower Lullaby	Western
	Welcome, Sweet Pleasure	Western
Sarson, May	Good Morrow	Novello
Shaw, Geoffrey	A Sleep Song	Arnold
Thiman, Eric	A Shepherd Kept Sheep	Novello
	I Wandered Lonely as A Cloud	Novello
	Shepherd's Evening Song	Novello
	Sing We and Chant It	Novello
	Sweet Suffolk Owl	Novello
	The Night Bird	Arnold
	The Smuggler's Wish	Arnold
Whitehead, Alfred	Leezie Lindsay (With descant)	Western
Wood, Charles	Now the Bright Morning Star	Novello

THREE-PART SONGS (SSA):

Anderson, W. H.	To Immortality	Western
Armstrong, T.	'Tis Time, I Think, By Wenlock Town	Curwen
Bilencko, M.	Once A Cuckoo Bird	Western
Brahms, J.	Cradle Song	Curwen
Holst, Imogen	It's A Rose-bud in June	Novello
Jacob, G.	Golden Slumbers	Oxford
Morley-Oakey	Now is the Month of Maying	Curwen
Needham, Alicia	Husheen	Boosey
Newton, Ernest	A Madrigal in May	Boosey
Roberton, H. S.	A Celtic Lullaby (Irish Air)	Curwen
	Hear the Sledges With the Bells	Curwen
	Sweet Nightingale	Curwen
Samuelson, A. L.	When Love is Kind	Boosey
Scarlatti-Harrison	The Violet	Boosey
Thompson, Roy	Charming Chloe	Arnold
Pulford, W.	Lullaby of an Indian Chief	Boosey
Vaughan Williams, R.	Sound Sleep	Novello

THREE-PART SONGS (SAB):

Bishop, Sir Henry	Sleep, Gentle Lady	Boosey
Bortniansky, D. S.	Lo, a Voice to Heaven Sounding	Schirmer
Brahe, May	Bless This House	Boosey
Charles, Ethel	At Christmas Time Was Born a King	Oxford
Coleridge Taylor, S.	Viking Song	Schirmer
English Shantey	A-Roving	Schirmer
Gibb, Robert W.	The Grapevine Swing	Ditson (Presser)
Handel, G. F.	Where'er You Walk	Presser
Netherlands Folk Song	Hymn of Thanksgiving	Schirmer
Nevin, Ethelbert	Venetian Love Song	Presser
Spofforth, R.	Hail Smiling Morn	Boosey

Note:

Western Music Company, 570 Seymour Street, Vancouver, is the Canadian Agent for the following publishers: Curwen, Novello, Arnold, Cramer.

THE INSTRUMENTAL PROGRAM

(Band and Orchestra)

AIMS:

To encourage the study of instrumental music by participation in groups. This is found to be far more stimulating than individual study.

To interest the student in a worthwhile occupation of his leisure time in youth and adulthood.

To develop interest and to increase understanding of good music.

TEACHER TRAINING REQUIREMENTS:

Teachers of music are often prevented from undertaking band and orchestra instruction by the apparent variety of instruments and the fact that each instrument would seem to require a special knowledge of that particular instrument. Such is not the case. At the start, a great deal of knowledge of the particular instruments is not required but rather a good basic training on one particular instrument. Instruction books are available for all instruments and careful study by the teacher and pupil together will develop a player. Assistance and guidance can be obtained from the musical members of the community. The University of Alberta is now offering courses in instrumental music and it has a complete range of instruments for orchestra and band for this purpose. Summer training may be taken to enlarge the knowledge of the less familiar instruments.

FINANCING:

This has been the major drawback to starting instrumental training. Many methods are in use in various schools throughout the Province to obtain the necessary equipment. Several of these will be suggested and the teacher may select those best suited to his or her district.

(1) The band or orchestra requires an annual guaranteed budget for the purchase of the occasional instrument, music, music stands, and for repairs. Equipment for any department of the school should be furnished through the regular channels. The less common instruments should be the property of the school or of the School Board.

(2) The Department of Education will give a grant of one-third towards the purchase of permanent equipment that is to remain the property of the School District. Application for this grant must be approved by the Department and should be made through the School Board.

(3) In nearly all cases where School bands and orchestras have been organized, assistance has been given by local service clubs and by the townspeople through the Town Council.

(4) The smaller, less expensive instruments are usually purchased by individual pupils. Some Boards are purchasing these and allowing the students to pay for them on a time-payment basis.

(5) Some public spirited citizens can also be found who will finance the purchase of an instrument on a time-payment basis.

(6) Concerts, teas, and various other means are used to get a starting fund. Sponsoring concerts by other nearby school bands and orchestras is often practicable.

(7) Instruction books should be purchased by individuals but music for the organization is usually bought from band and orchestra funds or from an annual appropriation.

(8) Once the organization is well under way, it will become practically self-supporting.

(9) Where student funds exist in a school, small grants are often available.

It is desirable that all instruments needed will eventually be bought by the Board or the organization so that graduation of a player will not mean the loss of an instrument. Before purchasing equipment, the suggested instrumentation chart for bands should be consulted.

PROCEDURE

(1) Have the students canvass the district for instruments.

(2) Consult the chart to determine what instruments are still needed and arrange for financing these.

(3) Select your instruction books from the suggested lists.

(4) Arrange time to rehearse the sections. Several different sections may be rehearsed at one time by proper grouping of the instruments. More progress is obtained by sectional rehearsals than by attempting to rehearse them all using a unison instructional book.

(5) From three to four months should be spent on sectional training. Part of this time should be used to train the players on the individual parts to be played at the first entire rehearsal. Easy ensemble books are available from which entire programs can be arranged. Graduation to sheet music and more difficult books follows.

(6) The prime element of continued success lies in having the group perform at as many school and community functions as possible.

(7) Repair shops are maintained by:

Edmonton Schoolboys Band, McCauley School, Edmonton.
Robinson & Sons, Edmonton.
National Music Co., Edmonton.
St. John's Music Store, Winnipeg.
Vancouver Music Co., Vancouver.
Whaley Royce & Co., Toronto.
Boosey & Hawkes, Toronto.

(8) Free information on the formation of School Bands and Orchestras is

available from The Schoolboys Band, Edmonton, or from The Department of Fine Arts, Music Department, University of Alberta.

(9) The most successful school bands and orchestras operate a Junior and Senior section. The Junior section will include students from Grades VI to IX and the Senior section, Grades X to XII. The promotion system that can then be used is of great value in maintaining interest.

MATERIAL FOR ORCHESTRA:

(1) *Progressive Orchestra Folio,* (Vols. 1, 2, 3, 4)	Carl Fischer Inc., N.Y.
(2) *Junior Orchestra Album,* (Vols. 1, 2, 3)	Carl Fischer Inc., N.Y.
(3) *Favourite Concert Album*	Carl Fischer Inc., N.Y.
(4) See graded catalog	Carl Fischer Inc., N.Y.
(5) *Master Series for Young Orchestras,* including Schubert, Grieg, Bach, etc.	G. Schirmer, N.Y.
(6) *Graded Educational Series,* (Vols. 1 to 5)	G. Schirmer, N.Y.
(7) *Great Moments in Music* (Bourdon)	Canadian Music Sales, Toronto
(8) *Easy Steps to Orchestra*	Canadian Music Sales, Toronto
(9) *A Book of Violin Quartets* (Watters & Pyle)	Canadian Music Sales, Toronto
(10) *Songs for Strings* (Dalley)	Canadian Music Sales, Toronto

Most of the above publications can be ordered through local music stores.

Other publishers of easy orchestral music are:

Sam Fox Publishing Co., Cleveland, Ohio.

Emil Ascher, Inc., New York.

Rubank Inc., Chicago, Ill.

MATERIAL FOR BAND:

A. **For Beginners:**

(1) *The Holmes Band Book*	Carl Fischer Inc., N.Y.
(2) *The Chenette Band Book*	Carl Fischer Inc., N.Y.
(3) *The Moore Band Course*	Carl Fischer Inc., N.Y.
(4) *Step by Step*	Carl Fischer Inc., N.Y.
(5) *Building the Band*	Rubank Inc., Chicago, Ill.

(6) *Contest Band Folio*	Rubank Inc., Chicago, Ill.
(7) *All Melody Band Book,* (Unison)	Rubank Inc., Chicago, Ill.
(8) *First Steps Band Book*	Rubank Inc., Chicago, Ill.
(9) *Promotion Band Book,* (16 easy program numbers)	Rubank Inc., Chicago, Ill.
(10) 35 *Famous Chorales* (Yoder and Gillette)	Canadian Music Sales, Toronto

B. For Second Year and More Advanced:

(1) *Bridging the Gap*	Carl Fischer Inc., N.Y.
(2) *Goldman Band System*	Carl Fischer Inc., N.Y.
(3) See Graded Catalogs of:	Carl Fischer Inc., New York Rubank Inc., Chicago Southwell Publishing Co., Kansas City Boosey & Hawkes Co. Ltd., Toronto Fillmore Music House, 528 Elm Street, Cincinnati, Ohio.

Records:

A band record card 5" x 8" suitable for filing can be obtained from Coles Printing Co., 10103 - 106 St., Edmonton, Alberta. It has space for recording issued instruments, serial numbers, uniforms, fees, addresses, phone numbers, school, and school credits obtained.

Teacher Manuals:

(1) *The Baton in Motion* (Conductor's Guide)	Carl Fischer Inc., N.Y.
(2) *The Baton* (majorette instruction book) by Roger L. Lee	Boosey & Hawkes
(3) *Building the Orchestra*	C. G. Conn Co. Elkhart, Indiana
(4) *Getting Results With School Bands* by G. R. Prescott	Carl Fischer Inc., N.Y.
(5) *Instrumental Technique for Orchestra and Band*	Willis Publishing Co. 124 E. 4th St., Cincinnati, Ohio
(6) *Handbook for Teaching Instrumental Music,* (I. Cheyette)	Canadian Music Sales, Toronto
(7) *School Band and Orchestra Administration* (Hindsley)	Boosey & Hawkes
(8) *Treatise on Military Bands* (Adkins)	Boosey & Hawkes

MUSIC LITERATURE:

Music Literature as in Section I.

THEORY AND SIGHT READING:

Theory and Sight Reading incidental to the selections being studied.

SUGGESTED INSTRUMENTATION CHART FOR BANDS

SIZE OF BAND	15	18	21	25	28	31	34	37	41	45	50	55	60	65	70	75
Piccolo and Flute		1	1	1	1	1	1	2	2	2	2	3	3	3	3	3
Bb Clarinet	3	4	5	6	7	7	8	9	10	12	13	14	15	18	18	20
Eb Clarinet				1	1	1	1	1	1	1	1	1	1	1	2	2
Alto Clarinet									1	1	1	1	1	1	2	2
Bass Clarinet									1	1	1	1	1	1	2	2
Oboe					1	1	1	1	1	1	1	2	2	2	2	2
Bassoon						1	1	1	1	1	1	1	2	2	2	2
Alto Saxophone				1	1	1	1	1	1	1	1	2	2	2	2	2
Tenor Saxophone				1	1	1	1	1	1	1	1	1	1	1	1	1
Baritone Saxophone					1	1	1	1	1	1	1	1	1	1	1	2
Bass Saxophone												1	1	1	1	1
Cornets and Trumpets	3	4	4	4	4	4	5	5	5	5	5	5	5	6	7	8
Fluegel Horn									1	1	2	2	2	2	2	2
Eb Alto Horns or Mellophones	3	3	3	3	4	4	4	4	4	4	4	4	6	6	6	6
Trombones	2	2	2	3	3	3	3	3	3	3	3	3	4	4	5	6
Tenor Horns								1	1	1	2	2	2	2	2	2
Baritones	1	1	1	1	1	1	1	2	2	2	2	2	2	2	2	2
Eb Basses	1	1	1	1	1	1	1	1	1	1	2	2	2	2	2	2
Bb Basses			1	1	1	1	2	2	2	3	3	3	3	4	4	4
Snare Drum	1	1	1	1	1	1	1	1	1	1	2	2	2	2	2	2
Bass Drum	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Tympani						1	1	1	1	1	1	1	1	1	1	1

Note: As the title indicates, these are "suggested" instrumentations only and combinations may be varied considerably to take into account local conditions, type and grade of music to be played, etc. A symphonic band will perhaps have a greater preponderance of woodwinds and add string basses, harps, etc. A "marching" band will want a greater proportion of brass instruments. The suggestions given should be helpful, however, and serve as a guide or starting point to build from.

COMBINED CHORAL AND INSTRUMENTAL PROGRAM

A minimum of **three** weekly periods should be allowed if this type of music program is followed. At least one period per week should be devoted to each of the following activities:

(1) A modified song program as outlined in Section (1)—The Choral Program.

(2) Experience with the **flutophone; tonette;** or **recorder;** as a basis for the study of modern orchestral instruments. (These instruments will be used only if the standard band and orchestral instruments are not available.) Sight-singing, theory, creative music, voice training, as outlined under the Choral Program.

(3) Music Literature Listening Program as outlined in Section (1).

REFERENCE LIST

(1) **Books About Music for the Junior High School Pupils' Library:**

Title	Author	Publisher
A Miniature History of Opera	Scholes, P. A.	Oxford University Press, 1931
Art of Enjoying Music	Spaeth	McGraw, 1933
Beethoven, Master Musician	Goss	Doubleday, 1931
Biographical Dictionary of Musicians	Baker	
Brahms, The Master	Goss and Schauffler	Holt, 1943
Chopin	Gronowicz	Nelson, 1943
Complete Book of Ballets	Beaumont, C. W.	Grosset and Dunlap, 1938
Deep Flowing Brook (Bach)	Goss	Holt, 1938
Discovering Music	McKinney and Anderson	American Book Co. 1934
Ebor Manual of the Elements of Music	Woolley, H.	Banks and Sons, Stonegate, Eng.
Exploring the World of Music, Guide Book One	Staples, R. J.	Macmillan Co. of Canada
Exploring the World of Music, Log Book One	Staples, R. J.	Macmillan Co. of Canada
Exploring the World of Music, Guide Book Two	Staples, R. J.	Macmillan Co. of Canada

Title	Author	Publisher
Exploring the World of Music, Log Book Two	Staples, R. J.	Macmillan Co. of Canada
Teacher's Handbook to Log Book One	Staples, R. J.	Macmillan Co. of Canada
Form in Music	Macpherson	
Growth of Music, Parts 1, 2, 3	Colles, H. C.	Clarendon Press, 1937
Groves Dictionary of Music and Musicians	Colles	Macmillan, 1940
Harvard Dictionary of Music	Apel	Harvard University Press, 1944
Hearing Music	Finney, T. M.	Harcourt, Brace and Co., 1941
Marian Anderson	Vehanen	Whittlesey House, 1941
Music As A Career	Anderson	Carl Fischer, 1939
Music As A Hobby	Barton	Harper, 1941
Music In Everyday Life	Clarke	Norton, 1935
Music Lovers' Encyclopedia	Deems Taylor	1939
Music and Musicians	Lynch and Hamilton	Allyn, 1939
Musical Rudiments	Smith, Leo	Boston Music Co., 1920
Of Men and Music	Taylor	Simon & Schuster, 1938
On Wings of Song (Mendelssohn)	Humphreys	Holt, 1944
Oxford Companion to Music	Scholes	Oxford
Rudiments of Music	Macpherson, Stewart	Joseph Williams, England, 1939
Song of The North (Grieg)	Purdy	Messner, 1941
Stories of The Great Operas and Their Composers	Newman	Garden City, 1935
Stories Behind the World's Great Music	Spaeth, S.	Garden City, 1940
Stradivari, Violin Maker	Tinyanova	Knopf, 1938
Structure of Music	Morris, R. O.	Oxford University Press, 1947
The Orchestra Speaks	Shore	Longmans, 1938
Unfinished Symphony	Goss	Holt, 1941
Victor Book of the Opera		RCA Victor, 1936
Victor Book of the Symphony		

(II) Teachers' Reference Books:

Title	Author	Publisher
Boys' Choirs	Nicholson	Paterson Publications Ltd.
Choral Conducting	Davison	Harvard University Press, 1940
Creative School Music	Fox, L. M. and Hopkins, L. T.	Silver Burdett, 1936
Education for Musical Growth	Mursell, J. L.	Ginn and Co., 1948
Exploring the World of Music, Guide Book One	Staples, R. J.	Macmillan Co. 1947
Joyous Stories from Music's Wonderland	Kirkham Jones	Macmillan Co.
Listening to Music	Douglas Moore	W. W. Naton & Co., N.Y.
Music Education in the Elementary School	Brooks, B. M. & Brown, H. A.	American Book Co., 1946
Music in the Junior High School	Gherkens, K. W.	Birchard & Co., 1936
Music Education for High Schools	Ward	American Book Co., 1941
Music Education Source Book		Music Educators National Conference (64E. Jackson Blvd., Chicago 4, Ill.)
Music for the Millions		
Music Integration in the Junior High School	Pitts	C. C. Birchard
Music Manual for the Classroom Teacher[1]	Staples, R. J.	School Aids and Textbook Pub. Co., 1947
School Choirs	Wiseman	Paterson Publishing Co.
Sweet Singing in the Choir[1]	Staton	Clarke Irwin & Co.
Teaching Children Music in the Elementary School		Myers (Prentice Hall), 1950
The Boy's Changing Voice	Mellalieu	Oxford University Press
The Chorister, (Theory and Sight Reading for Vocalists), Book I	Leslie Bell	W. J. Gage & Co.
The Good Musician, Books I, II, III		Western Music Co.

[1] These texts are suggested as basic references.

Title	Author	Publisher
Voice Placing and Training Exercises	George Dodds	Oxford University Press
Voice Training in Schools	Jacques	Oxford University Press
Operettas:		
May-day in Welladay, (Two Parts)	Johnston	Curwen
The Magic Cup, (Two Parts)	Johnston	
Creatures of Impulse, (S.A.T.B.)	Phillips, D. K.	Willis Music Co., Cincinnati
Once Aboard the Lugger (S.A.B.)	Rowley, A.	Boosey
The Captive (Two Parts)	Rowley, A.	Boosey
The Enchanted Palace (Two Parts)	Somervell, A.	Novello
Princess Zara (Two Parts)	Somervell, A.	Novello
The Purple Pigeon (S.A.T.B.)	Irene Alexander George Matthews	Birchard
The Gypsy Troubadour (S.A.B.)	Essa E. Preston Don Wilson	Dennison & Co., Chicago
Rio Rico	Don Wilson	Dennison & Co., Chicago

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